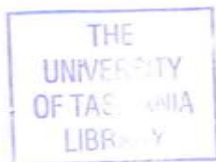


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# Online (fishing)

Curated by John Vella



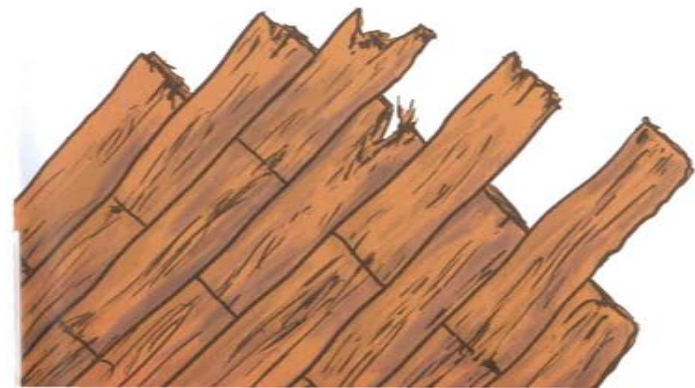
Diane Allison

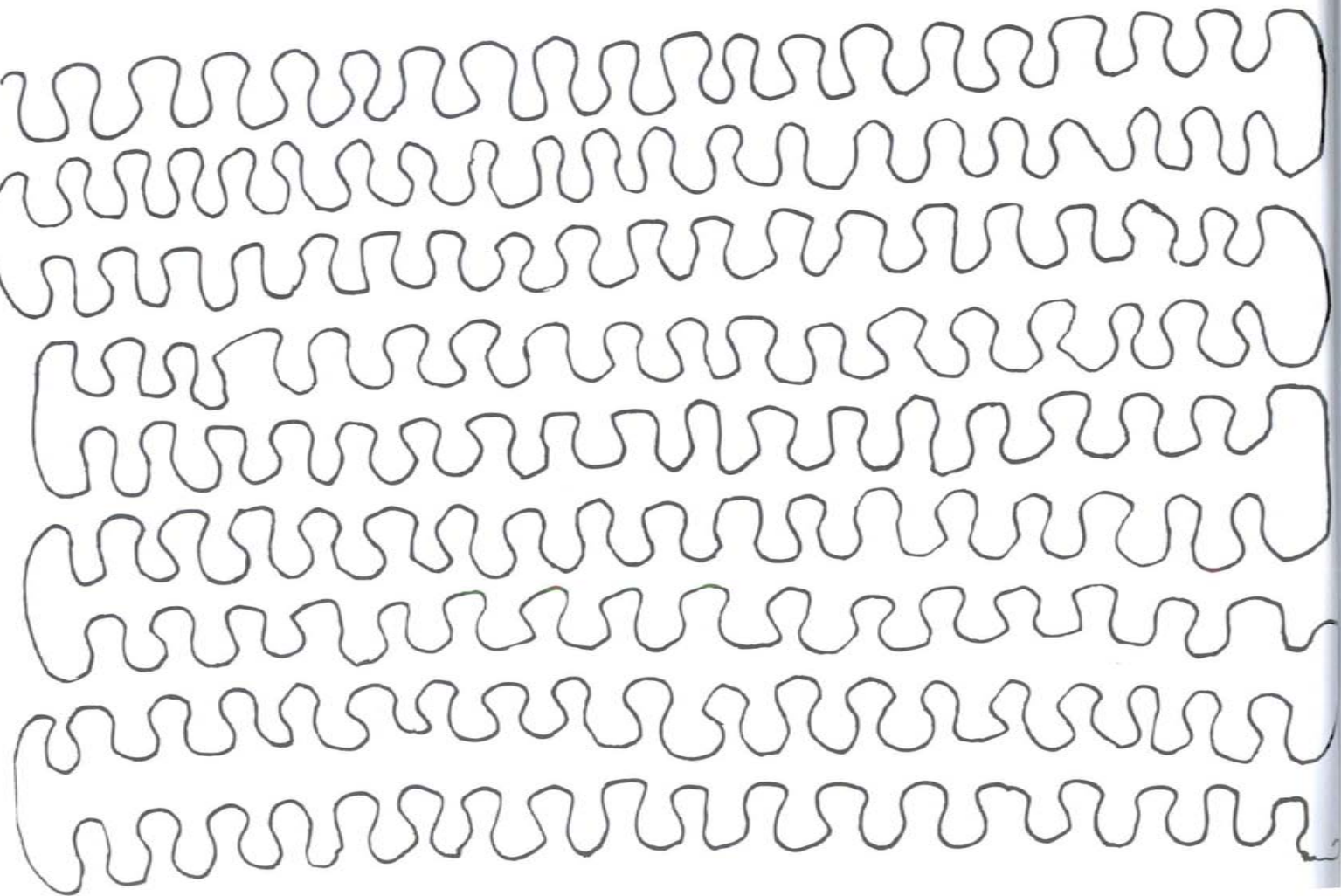
Lynne Eastaway

Lou Hubbard

Anne Mestitz

TERROIR





# Introduction

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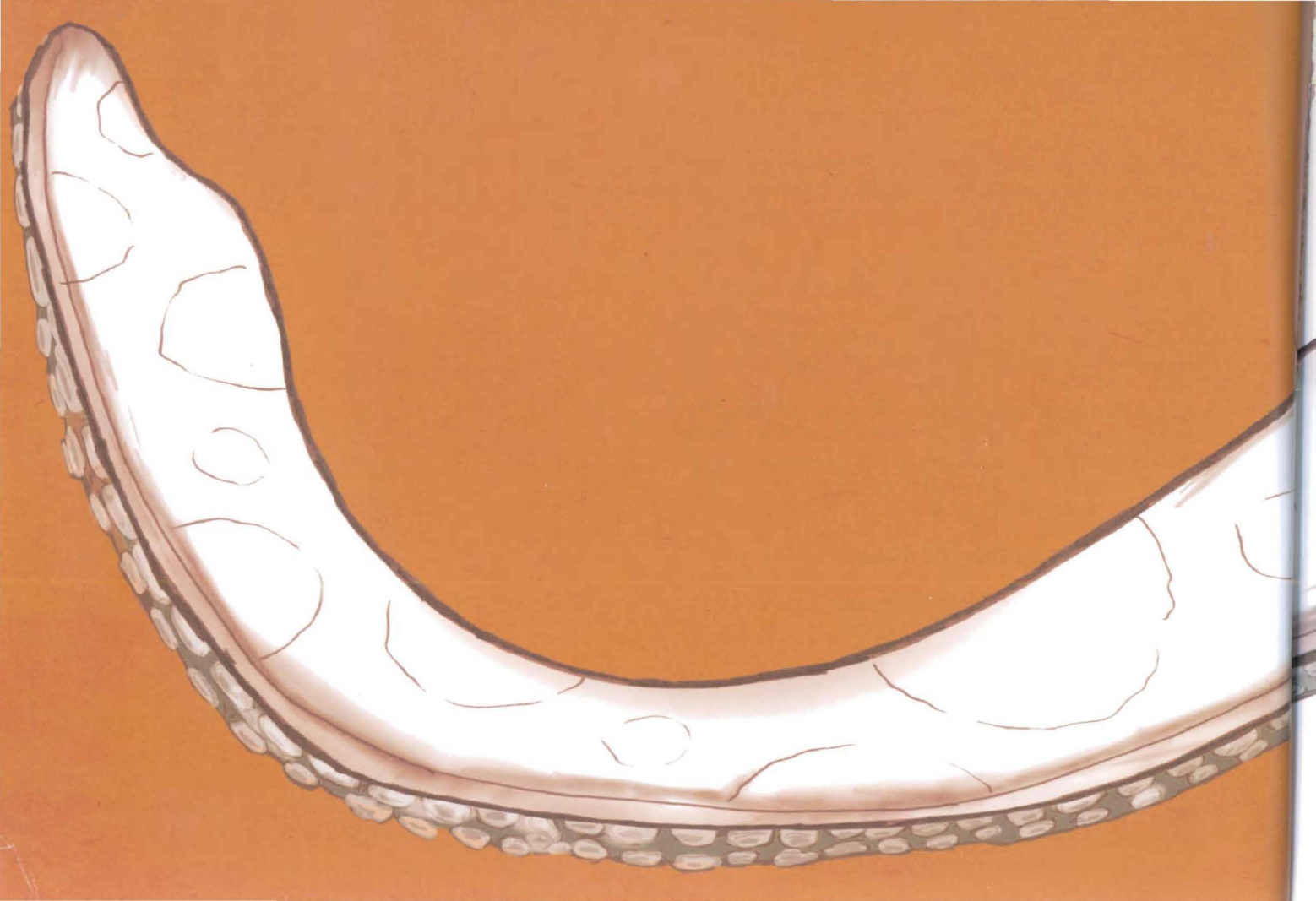
**Online (fishing)** is the third in a suite of exhibitions (The *ON* series) that invites artists, designers, engineers and architects to develop works in response to a particular medium, in this case fishing line.

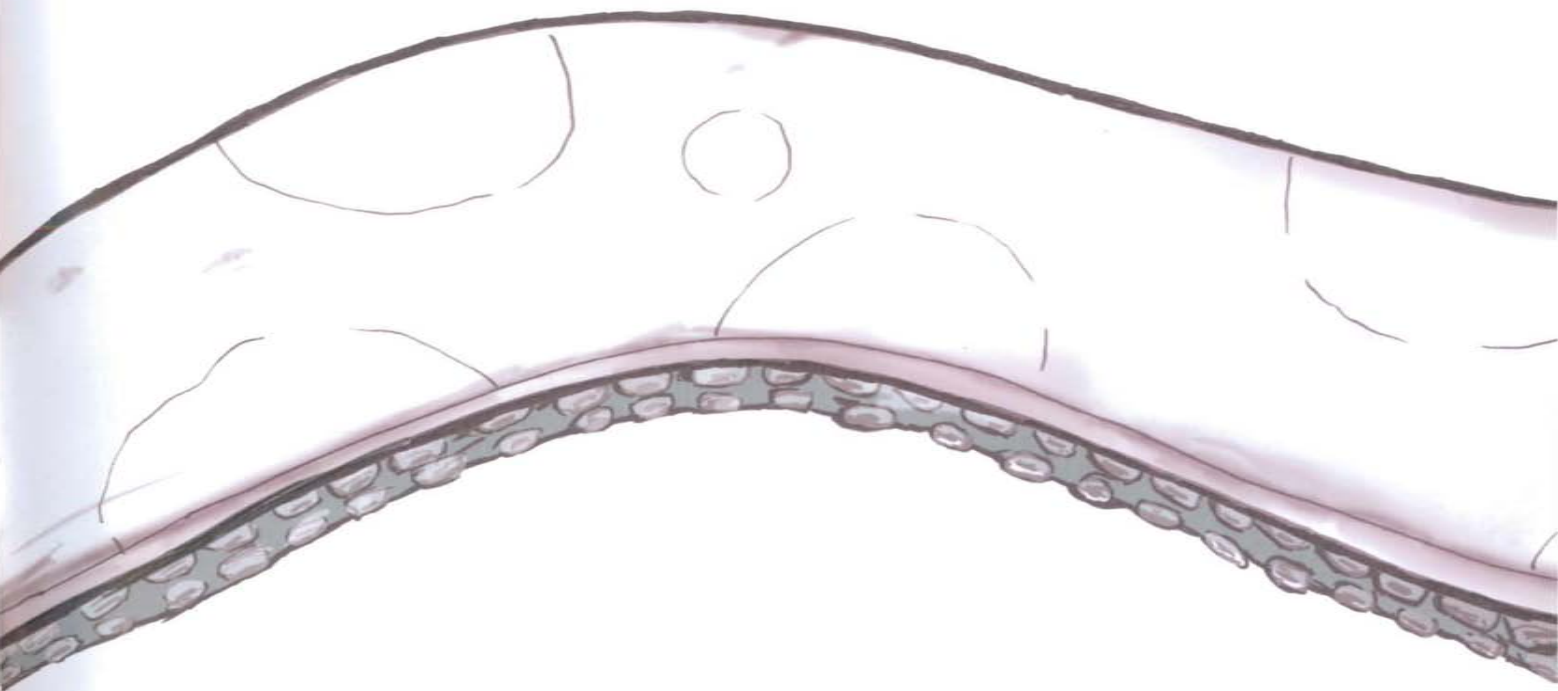
The *ON* series premise evolved from a desire to shift the established curatorial approach that develops exhibitions in response to a particular thematic, and/or groups artists and designers according to their stylistic synchronicities.

In this context the premise IS the material, allowing a thinking to evolve through a tactile and sensitive making. Here, research and investigation is not orchestrated towards developing 'the masterpiece' but nuanced so as to provoke an opportunity to play.

In this space established modes of curating and exhibiting are shifted, thereby providing a structure through which to stimulate, nurture and inspire.

John Vella  
Curator





# Diane Allison

## *Field*

pill capsules, monofilament, foam, carpet  
2000 mm x 1000 mm x 250 mm, 2010

## *Hour after Hour, Day after Day*

(necklace), pill capsules, knitted monofilament, fishing hooks,  
freshwater pearls, sterling silver  
8500 mm x 40 mm x 40 mm, 2010  
All courtesy of the Artist

## *Persistent Pain*

pill capsules, LEDs, stainless steel fishing trace, plywood  
1200 mm x 4400 mm x 80 mm, 2010

*Eventually we are all swallowed by time.  
A break in the line will occur...*

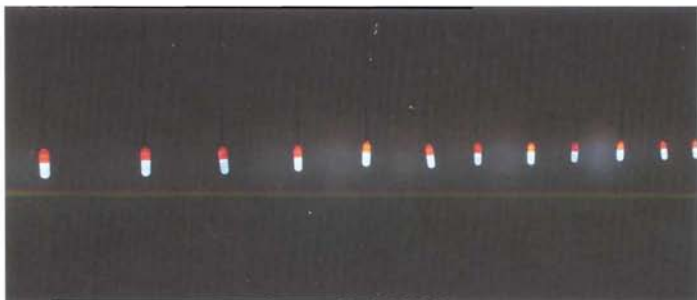
*Hour after Hour, Day after Day* maps, in the form of knitted fishing line, a year of a life: a ritualised calendar of necessity and dependency broken down into increments of time – a single stitch for an hour, a group of 24 for a day, punctuated by 365 capsules, hooks and pearls.

With 52 dangling capsules illuminated by LEDs, *Persistent Pain* suggests the glow, lure and temptation of possibility. Contained within each is a promise: perhaps relief, perhaps comfort, perhaps escape.

The passing of time brings loss, grief and the need for remembrance. The flowering pill poppies of *Field* mark the absence of a human presence.



*Hour after Hour, Day after Day* (detail)

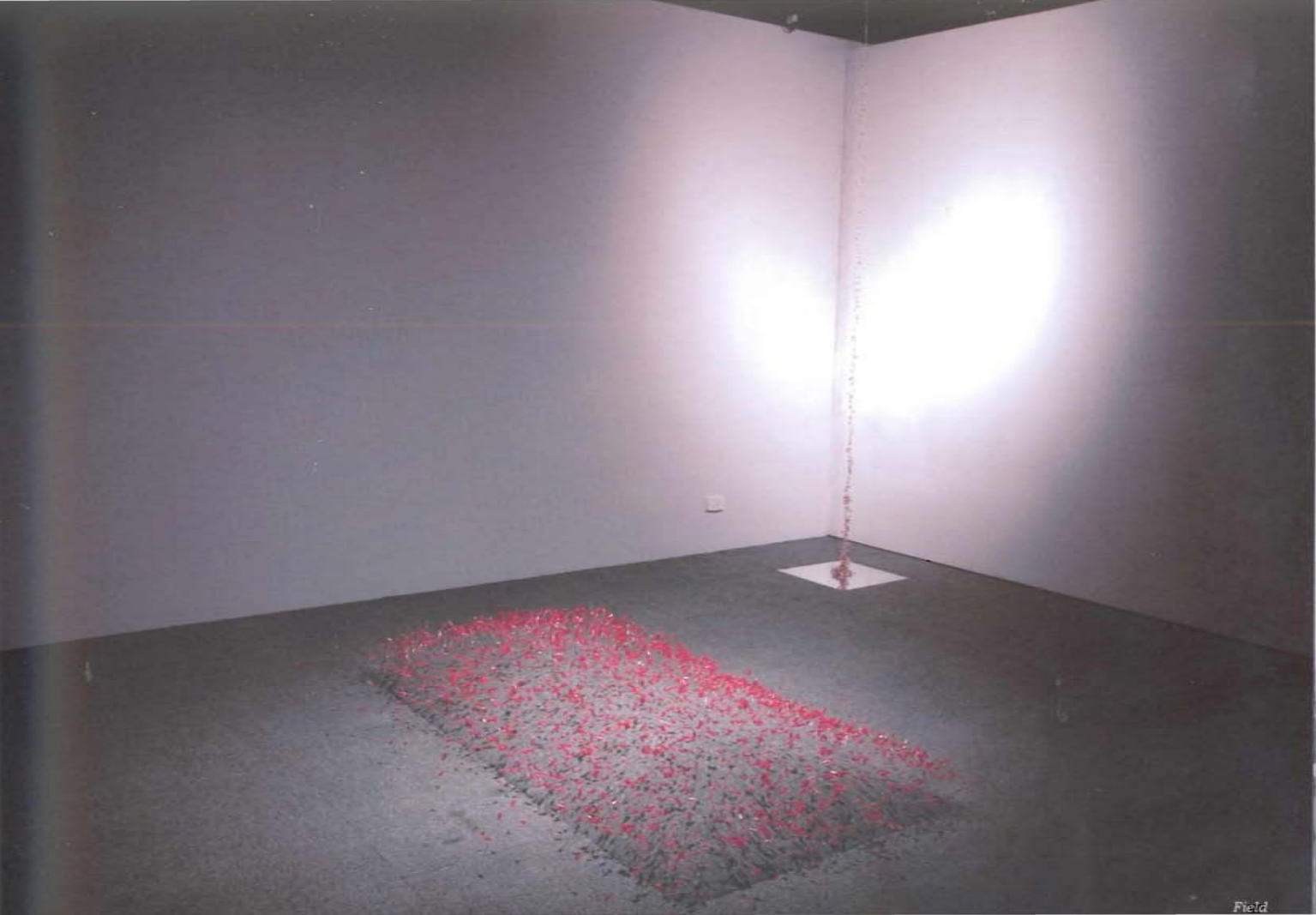


*Persistent Pain* (detail)

These works are a way of remembering and measuring, a way of making experiences physical - a form of emotional mapping.

Diane wishes to thank Patrick Hall and Belinda Hall for their generous assistance.







# Lynne Eastaway

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## *Reach and Resistance*

wall drawing/installation, graphite, charcoal, conte, framed works and various fishing line, dimensions variable, 2010

Drawing from a range of fixed points from the end of a length of fishing line or two points of each end of a swivel making a line across a surface.

Random looping and ranging between two extremes, making the act of drawing as difficult as possible – forcing restraint!

Two seemingly unrelated acts as drawing and fishing find a synchronicity to how the body moves between a thrown gesture and the restraint of length.



*Reach and Resistance* (detail)



# Lou Hubbard

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## *Aerial Field*

assorted soccer balls, Superflex stainless steel game fishing wire,  
galvanized horseshoe nails, alloy sleeves  
2.8 x 4.5 x 4.5 metres 2010  
Courtesy Sarah Scout, Melbourne

Lou Hubbard is fascinated with the dynamics of training, submission and the aesthetics of sentimentality. Basic materials of domestic and institutional utility are tried and tested – subjected to acts of duress and then shaped into formal relationships. Sometimes these operations are captured on camera; sometimes the actions become sculptural assemblages that are fitted and measured and precariously balanced.

This kind of poise is at work in *Aerial Field*, a roomscape geometry of lines, planes and points. A soccer ball – now shrivelled like rotting fruit is delicately trapped between fine wires strung in formation across the site like flight paths or power lines.

On the floor is a cluster of soccer balls, aged relics of games arrested. Such is their patina of weathered skin and swollen hide, these spheres might also be buoys, markers for hazards or mooring: if the force of one's nature should return the balls to play, one may encounter wire at shin, knee or neck.



*Aerial Field* (detail)

The geometry of lines is also reminiscent of navigational signs. These signs are ambiguous and mysterious like 'shoefiti'; the practice of throwing shoes whose laces have been tied together so they hang from overhead power lines.



*Aerial Field*

# Anne Mestitz

## *All That I Am*

fishing line and acrylic polymer paint

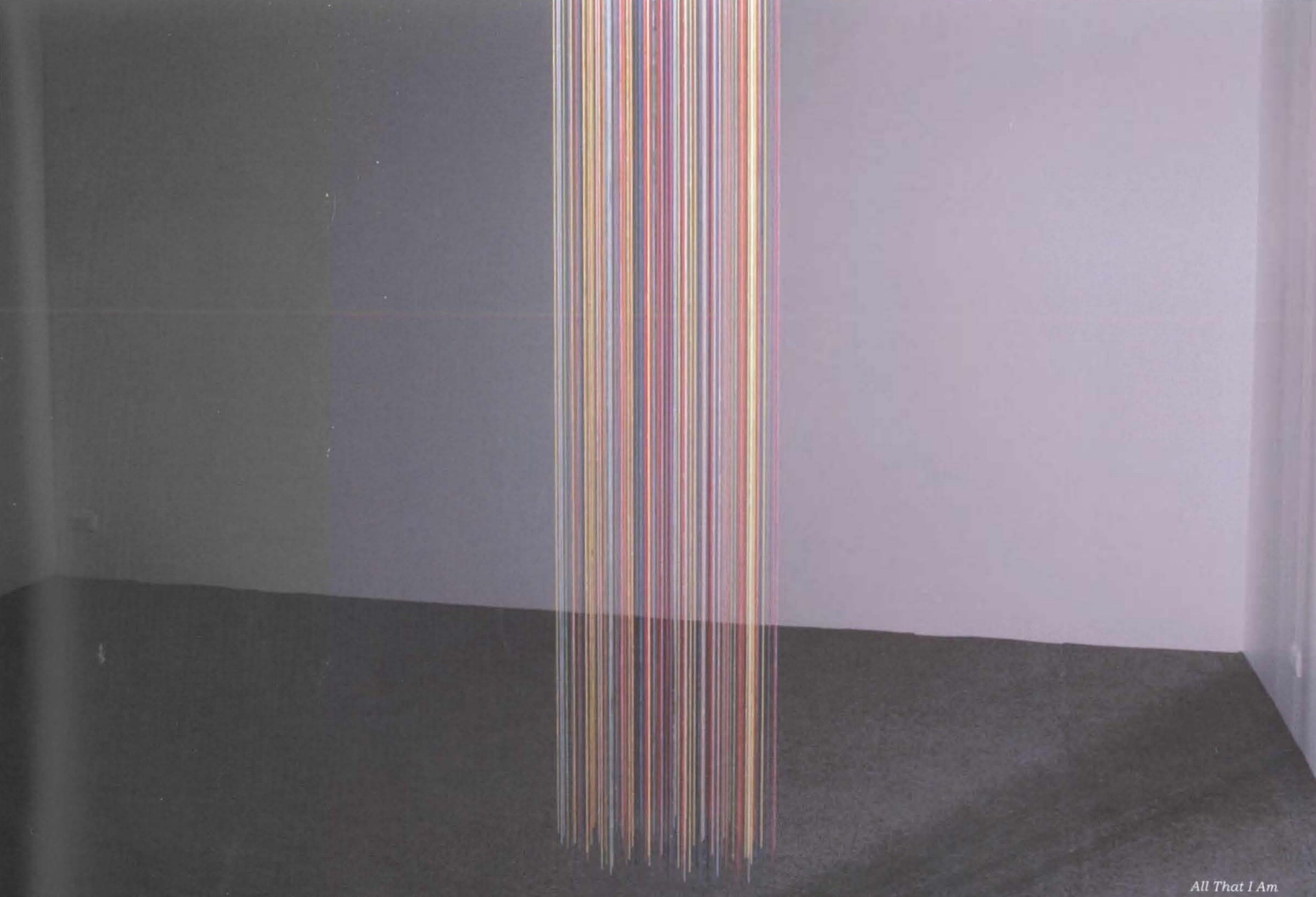
2950 mm x 500 mm x 500mm, 2010

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*All That I Am* (detail)







# TERROIR

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## *Chrysalis*

fishing line, fishing net, cardboard  
4m x 1.5m approx, 2010

*Online invitation / Are you guys (Terroir) keen on being a part of this? / gestation / mild panic / discussion reveals repressed memories / childhood memory of aeroplanes suspended by fishing line / toys hold potential... a device for fantasy, the point from which to begin a narrative / Terroir office; 9th April 3.27pm / toy-like models surround us and are catalysts for future projects / imagine filling our space with our model... suspended / that looks interesting / what are we doing? / to toy with something is to manipulate it, to try it out within sets of contexts, none of which is determinative... to toy is to dally with and caress, to compose a fantastic tale, to play a trick or satisfy a whim, to manipulate, and take fright... / leaning towards this option on page one; it is sort of like a slow moving glacier / like a giant cocoon / wow, a lot of wrapping to do! / sort of ugly - it's like something out of Aliens / reflection on process reveals the project / we have arrived at a terroir project / reminiscent of past projects / 'closed' object / unexpected interior / blunt toy / CHRYSALIS.*



*Chrysalis (detail)*









# Online (fishing)



In 1942, Marcel Duchamp 'decorated' the New York exhibition 'First Papers of Surrealism' with a mile of cotton cord (guncotton). The cord crisscrossed the room from floor to ceiling, looped about itself and around and over the works set up for exhibition. At the opening, the noise and antics of a group of children hired by Duchamp to play games and sing loudly added to the discomfort of the guests who found it difficult to move around and view the works on show.<sup>1</sup>


Duchamp's Dadaist subversion of this exhibition was a powerful demonstration of the use of a three dimensional line in space. It was also an act of subterfuge demonstrating the will of artists in the first part of the twentieth century to challenge the established protocols of visual art practice. The brief for *Online (fishing)* was to produce work suitable for a set gallery space using fishing line as the primary source material. In setting up this framework, the curator John Vella has stepped to the side of a curatorial orthodoxy of thematic context by allowing the artists to work and experiment within their own practice.

A fishing line is a line used for fishing<sup>2</sup> and can be made from any suitable material that has the tensile strength to hold the weight of a fish. The type, weight, length and material composition of a line varies in accordance with

the availability of materials and the fishing environment. For example, a single line is a basic requirement for wharf fishing whereas a basic line for fly-fishing consists of a number of lines joined together. Therefore, we have a simple line illustrated in wharf fishing and a complex line illustrated in fly-fishing.

A 'simple' line starts this enquiry. If a fishing rod has a weighted line passing through the tip and dangling at rest above the surface of the water, the line will point directly to the centre of the earth. The line will also cut through the tangent point of a line drawn horizontal to the horizon. This concept creates an imaginary crosshair upon the horizon and articulates the human view of the world. It provides the perception of left and right, up and down; of North, South, East and West... the higher the view the broader the visual field.

*All That I Am* by Anne Mestitz is a block of multiple colours contained within several hundred lengths of fishing line that drop from the ceiling to the floor - following the path to the centre of the earth. Circumnavigation of the work provides a vibrant interaction of colour and a sense of transition and accumulation of form. Mestitz considers that the volume taken up by the colour is an abstract painting rendered in space, specifically, a non-representational figure.



There is a 'beam me up' moment when it becomes apparent that the 'figure' is defying gravity and floating above the floor.

This work by Mestitz articulates the tenuous nature of the human occupation of our planet. In practice, the crossing of the vertical line of occupation and the flattened line of the horizon has had a profound impact on the rationalisation and development of modern civilisation. When placed centrally on a sheet of paper these lines present a graphic form of Euclidean geometry.

While science uses various forms of geometry to explore physical phenomena and outer space, Euclidean geometry provides a three dimensional workspace for an intellectual rationale of human interaction. The work by Diane Allison is a reverent exposition of the idea of death – the end of the line. Central in the gallery space is a grave like mound carpeted by artificial flowers constructed from fishing wire and red capsules. At eye height along the left wall of the gallery is a horizontal line of emotive words pertaining to the human condition. Pinpointing each word is a tiny light hanging from the ceiling. In the far right corner hangs a slowly rotating string of line, hooks and empty pill capsules, wound and knitted together to form a type of DNA structure representing family, friends, love and achievement.

This delicate assemblage completes its journey and rotates softly on a mirrored floor reflecting what has been or perhaps more poignantly, what could have been.

When equally spaced, multiple horizontal and vertical lines are placed on a sheet of paper, a basic grid pattern is formed. The layout of many city streets and the graph paper used by designers and architects are examples of a grid layout. A space lattice is a three dimensional assemblage of basic grid patterns in material form. Rarely viewed as a pure structure, the space lattice embraces humankind in the box-like domain of architecture, and provides a physical illustration of the horizontal, lateral and vertical indices of three dimensional space.

On first observation, *Chyrsalis*, a collaborative work by architects who practice under the name Terroir, presents a glacial structure suspended in space. Closer inspection reveals numerous architectural models caught and wrapped in plastic and a grid-like fishing net. This seems to represent the concerns of modernist architecture; a lost city wrapped in a web of its own making. True to their statement, the work is 'sort of ugly - it's like something out of Aliens / reflection on process reveals the project / we have arrived at a Terroir project / reminiscent of past projects / 'closed' object / unexpected interior / blunt toy / CHRYSALIS...'.





This cocoon is a container of thought and ideas transmitted to a site where the new replaces the old.

In 1922 Kazimir Malevich rebelled against the lineal rationalisation of the human condition by hanging his rectangular painting, *Suprematism: Supremus No. 50*, in a horizontal orientation in one exhibition, and a vertical orientation in another.<sup>3</sup> Malevich argued that by turning *Supremus No. 50* on its side, the horizon was made vertical, therefore breaking the code of the horizon and the western tradition of the observable world.

*Our position on the earth need not be artificially defined by the rules of horizontal and vertical axes of a grid, but should submit to its true nature, which possesses no (straight) lines. Similarly the canvas must be liberated from the constraints of the grid, and our descriptive terminology should thus resist the assigning of objects into either vertical or horizontal orientation.*<sup>4</sup>

If an imaginary line extends from the tip of a fishing rod to a point beyond the distance of the moon, the human view of the world from that point changes in a way that Malevich could only imagine; for this horizon is a circle and no longer defines the horizontal.

The circular nature of the planet, and the swirls and eddies of the landscape and atmosphere, replace the straight lines and flat planes that dominate large sections of visual art practice and architecture. From this viewpoint in space there is no horizon, an object will float, and there is no requirement to consider the grounding of an object. Almost one hundred years after Malevich's attack, the Western tradition of the observable world remains intact, but there have been changes in the character and presentation of visual art practice. After the Second World War, artists gradually disengaged from the flat plane of the canvas, and the introduction of installation, performance and video media provided artists the opportunity to embrace the tactile, visual and auditory senses.

German born American artist Eva Hesse used the two and three dimensional line in combination with fibreglass, rope, latex and similar materials to step from a minimal to a post-minimal world. Hesse went beyond the technicality of structure and functionality of previous artists by using line as an expressive instrument.<sup>5</sup> By using line as a vehicle of expressive thought, as an object and a two-dimensional graphic device, Hesse used a complex line.

Paul Klee considered that '*the most highly-charged line is the most authentic line because it is the most active*' and



that an 'active line develops freely. It goes out for a walk, so to speak, aimlessly for the sake of the walk.'<sup>6</sup>

In Lynne Eastway's *Reach and Resistance*, the active line is placed under constraint. Sitting in the front central area of the space is a table neatly arranged with the paraphernalia of a drawing studio. In this temporary studio, Lynne Eastaway has undertaken a series of drawing actions restricted by a length of fishing line secured to the gallery wall. Eastaway draws an analogy between the act of fishing and of drawing, by determining line length and restricting body movement. This dichotomy of gesture and restraint results in a display of marks thrust upon the surface of the gallery wall, to the limit of the cast.

Lou Hubbard's installation *Aerial Field* claims the volume of the allocated gallery space. Sets of fishing lines stretched from wall to wall at various heights limit access and movement in the space. A weather-beaten and partially squashed ball rests in the air upon a set of lines, and a number of other balls sit on the floor presenting what Hubbard calls 'a *roomscape geometry of lines, planes and points*'. There is a sense of melancholy in this space, the balls on the floor seem to have migrated towards the walls and there is emptiness, a clear dislocation of plane from point, and point from line. The solitary ball, resting in

a deflated manner on the lines, suggests the idea of better times or perhaps a slippage of time and disjunction of pictorial dialect; the loss of the bait.

During a school lesson sometime in the 1950s, the linking of two jam tins with a length of cord provided my first non-telephonic 'Online' experience. Since then, technology has moved on and the idea of being online is a symbol of triumph in the digital age. By nominating 'fishing line' as a source material for production and limiting the size of the gallery space, John Vella has given these artists freedom to test their creative skills and explore the scope of their practice. Additionally, just as the idea of being online indicates a form of communication and exploration, the term 'line' has proved in this exhibition, to be a primary source of conceptual enquiry, but not the subject.

#### *Dr. Fred Fisher 2010*

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2. The Macquarie Dictionary, 1987 (2nd Revision).
3. Crone, R & Moos, D. Kazimir Malevich *The Climax of Disclosure*, London: Reaktion Books, 1991, p.158
4. Ibid. p.159
5. Krauss, R 'Eva Hesse' in *Eva Hesse: Sculpture*, London: Whitechapel Art Gallery, 1979
6. Klee, P *Paul Klee: Notebooks, Volume 1: The Thinking Eye, Documents of Modern Art*; V. 17, 1st English ed., 2 vols. (London: Lund Humphries, 1961), p.105

# Biographies

## Lynne Eastaway

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Lynne Eastaway is a full time lecturer in Drawing at the National Art School. She has a Diploma in Painting, National Art School (1973) and an MFA from COFA, UNSW (1998). Lynne has an extensive exhibiting career and has held regular solo shows over the last 30 years and more recently at the SNO Gallery (Sydney Non Objective Group), Marrickville (2005, 06, 07, 08). Her work has been included in group exhibitions at PS1, New York, USA (2009); Minus Space, Brooklyn (2008); and Tin Sheds Gallery, University of Sydney (2007). Her work is represented in various public and private collections including the National Gallery of Victoria, Alice Springs Art Foundation, University of Wollongong and Curtin University, WA.



*Eye of the Whale - Studio Installation*

Acrylic gouache on linen and cotton duck, shelf, plywood.  
Each canvas approx. 25 x 30cm  
Shelf approx. 30 x 50 x 21cm  
2009

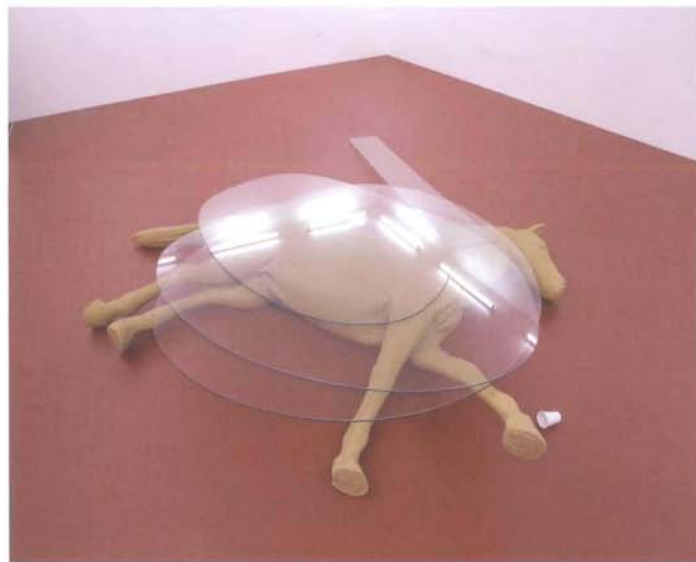
## Lou Hubbard

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Born Brisbane, 1957. Lives and works in Melbourne. Lou Hubbard originally began her career in film and television, where she worked as a writer, director and producer of documentaries, drama and experimental works for the Australian Film Commission, Film Victoria, SBS and the ABC. Hubbard has been exhibiting since 2000 and in 2004 was awarded an Australian Council Studio Residency at the Paris Cite Internationale des Art.

Recent solo exhibitions include *Lackness*, Gertrude Contemporary Art Spaces, Melbourne, 2009; *Sink*, Seventh Gallery, Melbourne, 2009; *Prosthetic Animals*, Cube 37, Frankston, 2008; *Hack Work*, Perth Institute of Contemporary Arts in association with the Perth International Arts Festival, 2008. Recent group exhibitions include *NEW010*, Australian Centre for Contemporary Art, Melbourne 2010; *Solutions Without Problems*, Gertrude Contemporary Art Spaces, 2009; *Still Vast Reserves*, Magazzino Arte Moderna, Rome, Italy, 2009; *Making it New: Focus on Contemporary Art*, Museum of Contemporary Art, Sydney, 2009; *Broken Fall*, St Pauls Street Gallery, Auckland University of Technology and Newcall Gallery, Auckland, New Zealand, 2009; and *Flux Capacitor*, Utopian Slumps, Melbourne, 2008.

Lou Hubbard is represented by Sarah Scout, Melbourne.



*Dead Still*

Rubber, styrofoam, glass, ceramic, linoleum, fluoro  
300 x 200 x 300cm  
2010

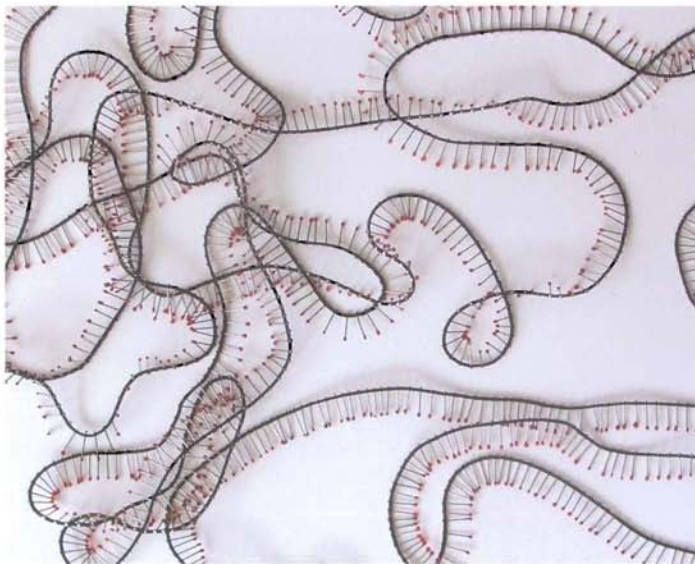
Photography - Chrisitan Capurro



## Diane Allison

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Diane established her jewellery studio in 1998. Since that time Diane has exhibited in both solo and group exhibitions including *Trace Elements*, 2009 (Handmark Gallery), *Fracture*, 2008 (Tasmanian Museum and Art Gallery, Hobart), *Island of Inspiration*, 2008 (Metalab, Sydney), *Singular & Multiple: New Jewellery from Tasmania*, 2008 (Henry Jones Art Hotel, Hobart, Craft Victoria, Melbourne and Curiosity Gallery, Singapore), *Making Relations*, 2006 (Contemporary Art Services Tasmania, Hobart), *Diaspora*, 2005 (Handmark Gallery, Hobart), *Design Island: Contemporary Design from Tasmania*, 2004 (Sydney Opera House, Object Gallery, Sydney and Tasmanian Museum & Art Gallery, Hobart), *Eve's Tears*, 2002 (et al. Little Collins St, Melbourne), *Love's Debris*, 2000 (Handmark Gallery), and *To Have & To Hold*, 1998 (Handmark Gallery, Hobart). Diane's work has also been featured at Sculptural Objects Functional Art (SOFA) in Chicago with Despard Gallery.



*Every Minute of the Day* (detail)

(Necklace)

Stainless steel pins, silk cord, resin, sterling silver

1.3 x 1.3 x 460cm

2009

## Anne Mestitz

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Anne Mestitz is a visual artist currently undertaking a PhD at the Tasmanian School of Art, University of Tasmania researching the expressive qualities of reduced forms. Anne is an intuitive maker whose primary focus is on colour, form and line as a means of expression. Underpinning these formal devices is an enquiry into the complicity of the viewer, the nature of visual perception, making 'concrete' sensation and the role of aesthetic experience and memory in the work.

Anne has been a sessional lecturer at the Tasmanian School of Art for several years in the Sculpture and Drawing Departments.

Anne is represented by Bett Gallery, Hobart.



*Tilted Constant*

MDF and acrylic paint  
300 x 180 x 1.2cm  
2009



## TERROIR

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Terroir was established in 1999 by three Tasmanians; Scott Balmforth, Gerard Reinmuth and Richard Blythe and now has offices in Hobart, Sydney and Copenhagen.

The central focus of Terroir's work is to create unique projects borne of the specific alchemy possible in each situation. Thus, the potential of the project is dependent on how the interests of the client, site, budget and use are fused into a specific solution. The purpose of our work is then to see how these combinations of different interests can be seen not as a limitation but rather opening up new opportunities and offering propositions about the state of the world and our place within it.

Since inception, Terroir has established a strong reputation from critical reviews, awards and invitations to lecture on and exhibit the practice's work at a national and international level and has been noted as a key practice in the next generation of Australian architecture. In addition, Terroir Directors hold key positions within the profession and academia.

Terroir's Peppermint Bay was nominated by *Architectural Review Australia* as one of the top 100 architectural projects of the last 25 years and is included in the *Phaidon Atlas of Contemporary World Architecture*. Terroir's latest major public building in Tasmania, Makers Workshop in Burnie, opened in late 2009.



*Peppermint Bay, Woodbridge, Tasmania*

Peppermint Bay is a tourism development on the shores of the d'Entrecasteaux Channel. The building gathers its form from the journey – by road or water – to the site and shape of the site itself. A labyrinthine path circles the garden and ends on an old oak tree and serves as a reference point to organise the different spaces of the building.

instantly

# Acknowledgements

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I would like to thank the participating artists for taking the **Online (fishing)** challenge.

Thanks especially to Pat Brassington for her advice and support throughout, Fred Fisher for his insightful essay, Sam Lyne for his Cephalopod inspired catalogue design and the Plimsoll Gallery Committee for their generous and sustained support of the gallery, and its associated program.

*John Vella*  
Curator



Exhibition Curator  
Catalogue Essay  
Graphic Designer  
Printing  
Exhibition Photography

John Vella  
Dr. Fred Fisher  
Sam Lyne  
Focal Printing  
Gerrard Dixon

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**G+P**  
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